

A.B.C. TELEVISION LIMITED
BROOM ROAD
TEDDINGTON,
MIDDLESEX.
Tel: 977-3252

C A M E R A S C R I P T

"CALLAN"

Prod.No: 1909

"THE MOST PROMISING GIRL OF HER YEAR"

VTR/ABC/7358

by
JAMES MITCHELL

DESIGNED BY
MIKE HALL

ASSOCIATE PRODUCER
JOHN KERSHAW

PRODUCER
REGINALD COLLIN

DIRECTED BY
PETER DUGUID

CAMERA REHEARSAL: TUESDAY, 16TH JANUARY 1968, from 10.30. STUDIO 2, TEDDINGTON.

PRE-VTR INSERTS: " " " " , 19.30-21.00. " " "

VTR: WEDNESDAY, 17TH JANUARY 1968, 17.00-19.00. " " "

TRANSMISSION: T.B.A.

DURATION: 46'25" + 2 COMMERCIAL BREAKS.

"CALLAN" (1)

"THE MOST PROMISING GIRL OF HER YEAR"

CAST:

Callan EDWARD WOODWARD
Hunter MICHAEL GOODLIFFE
Meres ANTHONY VALENTINE
Lonely RUSSELL HUNTER

Joan Mather ELIZABETH BELL
Dr. Bradford RAYMOND YOUNG
Snell CLIFFORD ROSE
Horst PETER BLYTHE
Karl Donner DAVID HARGREAVES
Sonia Prescott JOAN CRANE

+ 7 men, 6 women as:- Male nurse (Pre-VTR only): BRUCE WELLS. Hunter's Office boy: TREVOR LAWRENCE. Barman: JOHN HUNT. 3 young couples: PAUL BOND, JACKIE LAWRENCE, MAX HARTNELL, BETTY GOULDING, LAWRENCE FARRER, ANNA HILTON. Man: PETER BLAIR-STUART. Girl (No.10): MARY LYONS. Girls (Nos.11 & 12): SHEILA PARR, JAN BLAIR-STUART. (All thru ERIC BLYTH AGENCY). P.C. (filming only): JOSEPH O'CONNELL.

Floor Manager JOHN WAYNE
Stage Manager MARY LEWIS
P.A. PADDY DEWEY
Call Boy PETER GROOME
P.A. Timer JACQUELINE DAVIS

Technical Supervisor ... DEL RANDALL
Lighting H. RICHARDS
Sound Supervisor MIKE PONTIN
Senior Cameraman DAVE HUGHES

Wardrobe Supervisor ... AMBREN GARLAND
Make-Up Supervisor CAROLE BRIGHT

Vision Mixer NIGEL EVANS
Racks ALAN FOWLER
Grams VIC FINCH

SCHEDULE:

TUESDAY, 16TH JANUARY 1968:

Camera rehearsal 10.30-13.00
LUNCH BREAK 13.00-14.00
Camera rehearsal 14.00-18.00
SUPPER BREAK 18.00-19.00
Line-up & make-up 19.00-19.30
PRE-VTR INSERTS (incl. reh.) 19.30-21.00 (7358A, B, C)

WEDNESDAY, 17TH JANUARY 1968:

Camera rehearsal 10.00-12.45
LUNCH BREAK 12.45-13.45
Line-up & make-up 13.45-14.30
Dress rehearsal 14.30-16.15
Tea break 16.15-16.30
Line-up 16.30-17.00
VTR 17.00-19.00 (VTR/ABC/7358)
Technical clear 19.00-19.15
SUPPER BREAK 19.15-20.15

TECHNICAL REQUIREMENTS:

4 pedestals (Cam.4 to have extra ped. on Clinic rostra); L.L. dolly to S/B for Cam.3; 65° lens for Cam.3; fish-eye for Cam.2 (Pre-VTR only); prism lens for Cam.3 (Pre-VTR); periscope for Cams. 1, 2 & 3; fork lift truck to get Cam.4 on to rostra. 3 monitors in Hunter's Office, 1 linked on floor monitor select with Lab; sound/light system for Pre-VTR. 8 sof T/C sequences + opening (if ready); 3 pre-VTR inserts. 3 booms, slung outside Flat, stand mic. for off-stage telephone. Pract. telephones: Lab/Hunter; Joan's Flat/Donner (cov); Hunter/Telecine. Intercom. either side of Clinic wall. Caption scanner. Grams, tape, foldback. Doorbell & telephone bell (Joan's Flat), desk buzzer (Clinic). Echo.

"CALLAN" (1)

"THE MOST PROMISING GIRL OF HER YEAR"

SCENE BREAKDOWN

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>	<u>PAGES</u>
<u>ACT 1</u>						
OPENING ROUTINE - T/C & CAPTION SCANNER				SOF		1
1. LABORATORY - INT. (a) <u>PRE-VTR (7358A)</u> : (b) <u>MAIN VTR</u> :	DAY	Joan Bradford	1: A. 3: A. 1: B. 2: A, B. 3: A.	A-1 A-1 B-1	1-3 11-21	1-2 3-5
<u>TAPE RUN</u>						
2. HUNTER'S OFFICE - INT. <u>including:</u> LABORATORY (on monitor), INT.	DAY "	Hunter Meres Bradford Joan	1: C. 2: C. 3: B. 4: B.	A-2 B-1	22-34 24A	6-10
<u>STOP TAPE</u>						
3. LABORATORY - INT.	DAY	Bradford Hunter Meres	1: B. 2: B.	B-1	38-45	10-12
<u>STOP TAPE</u>						
4. CLINIC - INT.	DAY	Hunter Meres Joan Snell Bradford	1: D. 2: D. 3: C. 4: B.	B-1 C-1	46-54	12-15
<u>POSSIBLE RUN ON</u>						
5. HUNTER'S OFFICE - INT.	DAY	Callan Hunter Boy extra	1: E, C. 2: C. 3: D, E.	A-2	55-65	16-18
<u>TELECINE (1):</u> CHELSEA STREET, EXT.	DAY	Callan Lonely Joan Sonia		SOF		18-19
6. LABORATORY - INT.	DAY	Bradford Callan Hunter (V/O)	1: B. 2: B. 3: A.	A-1 B-1 (C-2)	66-79	19-23
7. HUNTER'S OFFICE - INT.	DAY	Hunter Callan	1: C. 2: C. 3: E.	C-2	80-88	23-24
<u>TELECINE (2):</u> SOUTH BANK CAR PARK, EXT.	DAY	Callan Lonely		SOF		24-27

SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
<u>ACT 2</u>						
<u>TELECINE (3):</u> CHELSEA STREET & FESTIVAL HALL, EXT.	NIGHT	Lonely Horat		SOF		28
8. CONCERT HALL COFFEE LOUNGE - INT.	NIGHT	Callan Joan All extras	1: F. 4: C.	B-2	89-98	28-31
<u>TELECINE (4):</u> CHELSEA STREET - EXT.	NIGHT	Lonely		SOF		31
9. JOAN'S FLAT - LIVING ROOM, NIGHT KITCHEN & LANDING, INT.		Callan Joan Sonia Meres	1: G. 2: E, F. 3: F. 4: D, E.	A-3 C-3 SLUNG	99-133	31-35
<u>STOP TAPE - N.B. No Scene 10</u>						
11. COFFEE BAR - INT.	NIGHT	Callan Lonely Barman 7 customers	1: H. 4: F.	B-3	131-133	36
<u>STOP TAPE</u>						
12. JOAN'S FLAT - INT	NIGHT	Lonely Sonia Joan	1: G. 3: F.	A-3	134-137	37
<u>TELECINE (5):</u> CHELSEA STREET - EXT.	DAY	Callan		SOF		37
13. HUNTER'S OFFICE, INT.	DAY	Hunter	2: C.	C-2 (SOF)	138	37
<u>TELECINE (contd.) (6):</u> CHELSEA STREET - EXT.	DAY	Callan Sonia		SOF		38
14. FLAT LANDING - INT.	DAY	Callan Joan	4: E.	SLUNG	139	38
15. JOAN'S FLAT - INT.	DAY	Callan Joan Meres Horat	1: G. 2: F, G. 3: F. 4: D.	A-3 C-3	140-166	38-42

SET	TIME	CHARACTERS	CAMERAS	SOUND	SCENES	PAGES
ACT 3						
16. SNELL'S CLINIC OFFICE, INT. including: PRE-VTR INSERT (7358B):	DAY	Hunter Meres Snell As above + Horst Male nurse	1: D. 3: C. 4: B. 1: D. 3: C. 4: B.	B-1 B-1	167-173 174-189	43-44 44-47
17. (a) CLINIC EXAMINATION & OBSERVATION ROOMS, INT.	DAY	Horst Snell Hunter Callan Joan	2: D. 3: G. 4: B. 	B-1 C-1	190-196	48
(b) PRE-VTR INSERT (7358C): (OBSERVATION & EXAMINATION ROOMS, INT)	DAY	Meres Horst Snell Male nurse Callan Joan Hunter	1: D. 2: D. 3: G. 4: B.	B-1 C-1	197-204	49-50
including: MAIN VTR CUT-IN SHOT:		Horst	3: G.		199A	49
(c) CLINIC EXAMINATION & OBSERVATION ROOMS + OFFICE - INT.	DAY	Joan Hunter Callan Snell Meres Horst (off)	1: D. 2: D. 3: C. 4: B.	B-1 C-1	205-212	51-53
STOP TAPE						
18. HUNTER'S OFFICE - INT.	DAY	Joan Meres Callan	2: H. 3: D.	C-4	213-224	54-56
TAPE RUN						
19. COFFEE B.R - INT.	DAY	Callan Lonely Barman 7 customers	1: H. 4: F.	B-3	225-226	57-58
TELECINE (7): CHELSEA STREET - EXT.	DAY	Lonely Callan		SOF		58
STOP TAPE						

<u>SET</u>	<u>TIME</u>	<u>CHARACTERS</u>	<u>CAMERAS</u>	<u>SOUND</u>	<u>SHOTS</u>	<u>PAGES</u>
<u>ACT 3 (contd.)</u>						
20. JOAN'S FLAT - INT.	DAY	Callan Joan Donner (off)	1: G. 2: E. 3: F. 4: D.	A-3 C-3 STAND MIC. (off)	227-235	58-61
<u>TELECINE (8):</u> CHELSEA STREET - EXT.	DAY	Lonely Donner		SOF		61
21. LANDING OF FLAT - INT.	DAY	Donner Callan (off)	4: E.	SLUNG MIC.	236	62
22. JOAN'S FLAT - INT.	DAY	Callan Joan Donner	1: G. 2: G, F. 3: F. 4: D.	A-3 C-3	237-256	62-64
CLOSING CREDITS - CAPTION SCANNER			3: F.		257	64-65

VTR/ABC/7358
Part 1

ACT 1

<u>FADE UP TELECINE</u>	<u>S.O.F.</u>
THAMES TV SYMBOL +	<u>(THEME)</u>
"CALL.N" OPENING TITLES.	*

<u>SUPER CAPTION SCANNER</u>	*
(1) "THE MOST PROMISING GIRL OF HER YEAR"	*
	*
(2) by JAMES MITCHELL	*
	*
<u>FADE OUT CAPTION SCANNER</u>	*

	<u>1.</u>	<u>INT.</u>	<u>LABORATORY.</u>	<u>DAY.</u>	<u>PRE-VTR</u> <u>SOUND</u>
<u>PRE-VTR (7358A)</u>					
				<u>BOOM A-1</u>	<u>GRAM F/X:</u> <u>FAINT</u> <u>ELECTRONIC</u> <u>HUM (thru</u> <u>scene)</u>
1. 1 (A)					
CLOSE on RAT CAGE.					
2. 3 (A)					
LOOSE 2-S, with CAGE L.					
JOAN closes CAGE.					
3. 1 (A)					
CLOSE on GAS TAP.					
TILT to RAT.					

END OF PRE-VTR

(N.B. There are no
Shots 4-10)

(SCENE CONTD. OVER)

Preview 3

(After Pre-VTR):

ROOM A-1

11. 3 (A)
2-S, BRADFORD/JOAN.

BRADFORD: Five seconds, that's marvellous.
Instantaneous would be better.

JOAN: Would it?

HOLD 2-S. as BRADFORD
goes u/s L.

BRADFORD: You're very quiet, Joan.
You've been like that all day.

JOAN: Have I?

BRADFORD: Something wrong?

JOAN: No. Not really.

BRADFORD comes fwd.

BRADFORD: This?

JOAN: Partly.

BRADFORD: What's the problem? Can
I help?

JOAN: It's not a problem. Not the
sort you can solve, anyway. It's ...
it's personal.

BRADFORD: Family?

JOAN goes u/s R.

JOAN: I'd rather not talk about it.
I want to leave.

12. 2 (A)
C.M.S. BRADFORD.

Preview 3

(On 2, Shot 12)

- BRADFORD: Leave? Here? Whatever for? Good heavens, you can't go now./
13. 3 (A)
2-S. BRADFORD moves
twds JOAN slightly. We're just about there. Six months and we've cracked it./
14. 1 (B)
2-S. DOOM 3-1
- (2 TO POS.B, SAME
SET - FAST)
- JOAN: I know.
- Let JOAN go R. & HOLD
BRADFORD.
- BRADFORD: Doesn't that mean anything to you?/
15. 2 (B)
M.S. JOAN coming d/s
slightly.
- JOAN: Well, of course it does. You know that.
- (3 TO POS.B,
HUNTER'S OFFICE)
- BRADFORD: (PAUSE) Well, then!
16. 1 (B)
C.M.S. BRADFORD.
- JOAN: I'm sorry./
- BRADFORD: You owe me a bit more than that, Joan./
17. 2 (B)
M.S. JOAN.
- BRING her d/s to 2-S
with BRADFORD L.
- JOAN: I don't know what to say. When I first came here I was totally involved with your ideas. I wish I'd thought more about the implications.
- BRADFORD: Implications? You've been in on it all the way through.
- JOAN: I mean as a potential weapon. The sort of ...
- BRADFORD: A weapon?
- JOAN: One they could use.

(On 2, Shot 17)

BRADFORD: Don't be silly. There are thousands to uses we can exploit. We're not interested in germ warfare.

JOAN: How do you know that?

BRADFORD: I don't know ...

JOAN: How do you know that that sort of result wouldn't be taken out of our hands and used indiscriminately, politically?

BRADFORD: Joan, you know as well as I do, no one can control the uses that are made of discoveries. It doesn't stop us making discoveries. That's what our work is. We're involved with science, Joan - life. Not politics.

PAN JOAN R.

JOAN: I'm sorry. I've made my mind up./

18. 1 (B)
M.C.U. BRADFORD.

BRADFORD: Well, I'm sorry too. But you'll have to think again./

19. 2 (B)
M.C.U. JOAN.

JOAN: What do you mean - have to?/

20. 1 (a/b)
(M.C.U. Bradford)

BRADFORD: Joan, for more than two years now you've been working with me, very closely. You can't just walk out now. Apart from anything else, Security will want to know why./

21. 2 (a/b)
(M.C.U. Joan)

JOAN: I'm very sorry, but I intend to leave.

(1 TO POS.C, HUNTER'S
OFFICE)

Preview 3

(On 2, Shot 21)

22. 3 (B) 2. INT. HUNTER'S OFFICE. DAY. ROOM A-2
LOOSE on ANTE-ROOM. GRAM F/X:
VERY LIGHT
TRAFFIC
(thru scene)
PAN HUNTER L. to 2-S
with MERES, MONITORS
R. f/g.
(2 TO POS.C, HUNTER'S
OFFICE)
HUNTER: We were at College
together.
MERES: Yes, sir. You did mention.
I'll mention it again.
HUNTER: / A very able biologist.
Which explains perhaps his obsession
with women.
23. 1 (C) 2-S, HUNTER & MERES.
MERES: He's very clever with bugs,
isn't he?
HUNTER: He's a very clever man all
round, Meres. He knows how to wipe
us all out. And microbes cost rather
less than bombs. He's useful.
MERES: Yes indeed, sir.
PAN HUNTER L. to
sit, & LOSE MERES.
HUNTER: Except that with Bradford
it's all locked up in his mind. He's
a theoretician. No practical skill
at all. His assistant, on the other
hand, is both brilliant and practical.
A girl, Meres. / Between them they're
packing enough into one test-tube to
wipe out Glasgow.
24. 2 (C) 3-S, HUNTER MERES
& MONITOR.
MERES: Or Peking, sir?
HUNTER: Or Los Angeles.

N.B. MONITOR NOW
SHOWS HIGH SHOT
OF DESK WITH BRADFORD
CAM.4B (Shot 24A)

(JOAN enters to 2-S
on monitor)

(On 2, Shot 24)

HUNTER: (CONTD.) That's her now.
Miss Mather. Unhappily she's decided
to leave him. You brought her file?

MERES: Yellow, sir. Occasional
surveillance.

+
ROOM 2-1

BRADFORD: (ON SCREEN)
Now Joan, what's all this
about?

25. 1 (C)
2-S, HUNTER & MERES.

HUNTER: Bradford set this interview
up. We recorded it yesterday.

26. 2 (C)
2-S, HUNTER & MERES
with MONITOR.

Miss Mather could be a security risk.

JOAN: (ON SCREEN) Well, I've been
thinking. I'm going to take a few
weeks off. Then maybe I'll try
teaching for a while ...

BRADFORD: (ON SCREEN) Anything
except germ warfare?

27. 4 (B) (LABORATORY)
2-S, BRADFORD & JOAN.

JOAN: (ON SCREEN) I want to forget
that, Dr. Bradford.

BRADFORD: Even if someone else
develops it? They could, you know.

JOAN: It isn't political. Not CND
or anything like that. I just can't
go on, and you can't make me, Dr. Bradford.

BRADFORD: God knows, I don't want to ...
And in any case, Joan, I can finish the
project without you now. But I shall
miss your efficiency.

Preview 1

(On 4, Shot 27)

JOAN: Thank you.

BRADFORD: By the way, those findings
you were going to let me have -

28. 1 (C) (HUNTER'S OFFICE) Brierly, wasn't it?/
2-S, HUNTER & MERIS.

JOAN: (ON SCREEN) You mean the
work he did at the Cavendish in '65?
It's in his report. It may be
relevant. Page 17, I think. Last
two paragraphs./

29. 2 (C)
CLOSE on REPORTS.
(Try to include monitor)

BRADFORD: (ON SCREEN) Yes?

JOAN: (ON SCREEN) The mixture of
bases obtained by hydrolysis consists
of two purine bases, adenine and
guadenine, and two pyrimidine bases,
cytosine and urisil. Thus if N
equals C minus NH2/...

30. 1 (C)
2-S, HUNTER & MERIS.

HUNTER comes below
desk.
PAN him R. to MONITOR.

HUNTER: Word for word. God knows
how much more information she has on the
tip of her tongue. That's the real
danger. This astonishing memory of
hers. (HE SWITCHES OFF SOUND ON MONITOR).
Well, what do you make of her?/

31. 3 (B)
C.M.S. MERIS.

32. 2 (C)
C.M.S. HUNTER.

HUNTER: Perhaps she saves her
sophistication for the microbes./

33. 3 (C) (a/b)
(C. .S. .eres)

34. 1 (C)
M.S. HUNTER.

MERIS: Yes, sir./

(On 1, Shot 34)

PAN HUNTER L. of MERES
to 2-S.

HUNTER: We'll run a test on her.
Hypnosis. Just to be sure. One
likes to be fair, Meres.

MERES: Of course, sir.

S T O P T A P E

(1 TO POS.B, 2 TO POS.D,
3 TO POS.A, LABORATORY)

(N.B. There are no
Shots 35-37)

- | | | | |
|-----|------------------|-----------------------------------------------------------------------------------------------------------------|---------------------------------------------------------|
| 38. | 1 (D) | 3. INT. LABORATORY. DAY. | BOOM B-1 |
| | C.M.S. BRADFORD. | | |
| | | | GRAM F/X:
FAINT
ELECTRONIC
HUM (thru
scene) |
| | | <u>BRADFORD</u> : Joan's a very loyal
girl. | |
| 39. | 2 (D) | M.S. HUNTER, moving R. | |
| | | <u>HUNTER</u> : It's not her loyalty that
bothers me. It's her memory.
Loyalty's expendable under stress. | |
| 40. | 1 (a/b) | (C.M.S. Bradford) | |
| | | You should know that. | |

Preview 2

(On 1, Shot 40)

41. 2 (B)
3-S, BRADFORD, HUNTER,
MERES.
As HUNTER sits, LOSE
MERES.
BRADFORD: She's a nervous girl.
Very shy./
42. 1 (B)
M.C.U. BRADFORD.
HUNTER: Hypnosis./ We need to see
how good that photographic memory is.
43. 2 (B)
3-S, BRADFORD, MERES,
HUNTER.
BRADFORD: I thought you would.
Will you send for her?/
44. 1 (B)
C.M.S. MERES, moving R.
HUNTER: No. You will. We don't
come into it at all./
45. 2 (B)
3-S, BRADFORD rising
to f/g L. with HUNTER
& MERES.
MERES: She'll see a fellow we know
in Harley Street.
BRADFORD: I wouldn't want her to
think I felt she was untrustworthy.
Because I don't.
HUNTER: You did say you thought
there might be something else bothering
her. Something other than this ...
moral issue.
BRADFORD: Oh, it was only a feeling.
Nothing definite.
HUNTER: Yes. Well, let's think about
that later, if we need to. We'll get
these tests over and done with first.
It may be that her recall fades.
- HOLD 3-S. as BRADFORD
Xs R. f/g.

(On 2, Shot 45)

BRADFORD: You think she's mixed up
in something?

LET HUNTER go R.

HUNTER: She may be. I want to find
out.

BRADFORD: Suppose she is - what
will you do?

CRAB SLIGHTLY R. with
MERES.

MERES: Don't worry, Doctor. We'll
think of something appropriate.

LET MERES GO.

S T O P T A P E

(1 TO POS.D,
2 TO POS.D,
3 TO POS C,
CLINIC)

46. 4 (B)
CLOSE on TAPE RECORDER.

PAN L. & TILT to
HUNTER & MERES.

PUSH IN with them
to C.S. GRILLE.

As it opens, PULL FOCUS
to COUCH.

4. INT. SNELL'S CLINIC. DAY. ROOM B-1

SOUND FROM CLINIC IS BROUGHT UP
IN VOLUME IN VISION - i.e. MERES
CONTROLS IT.

BOOM C-1

JOAN: A lot of it is out of date now.

SNELL: Never mind, it doesn't matter.

JOAN: Good.

SNELL: Now I want you to tell me about
the classified section.

(On 4, Shot 46)

JOAN: They're the files on the experiments we did. Only Dr. Bradford and I saw them all -

SNELL: Read me one.

47. 2 (D)
C.M.S. SNELL

JOAN: There were so many/-

SNELL: "Utilisation of Nucleotides".

TILT SLOWLY to JOAN
& PULL OUT to 2-S.

JOAN: If nucleic acid is subject to less drastic action than those which lead to complete hydrolysis, various fragments may still be identified. It is for this reason that in the event of survivors, it's decided to pursue the effect of hydrolysis only.

48. 4 (B)
2-S, HUNTER & MERES.

SNELL: Thank you, Joan. Now what's this about taxonomic separation?

JOAN: The increase in the crystallographic properties was found to be parallel to the taxonomic separation.

49. 2 (D)
M.C.U. JOAN (including
Snell's PAPERS)

Considerable polymorphic crystalline form of the same oxyhemoglobin was noted. We may therefore conclude that if this microbe were to be used as a weapon of war, loss of life would be total over a considerable area -

TILT UP with Snell's
PAPERS, & PULL BACK
to 2-S. over his
shoulder, as he comes
f/g R.

SNELL: Thank you, Joan. Now I want you to have a little sleep. Dr. Bradford will be here when you wake up. All right?

JOAN: Yes. Thank you. I am sleepy.

Preview 4

(On 2, Shot 49)

LET SNELL GO L.

PUSH IN on JOAN,
& CRAD to find SNELL
again at u/s L. door.

(On Q):

50. 4 (D)
2-S, HUNTER & MERES.

BRING HUNTER L, LOSE
MERES, & FIND SNELL
at L.

(ROOM B-1)

HUNTER: Well?

SNELL: Almost total recall.
Very rare. She's lethal.

HUNTER: Take Tradford in.

HOLD 2-S. as HUNTER
goes down steps,
SNELL goes u/s.

51. 1 (D) (As Hunter moves)
2-S, HUNTER coming
f/g L, + MERES.

52. 3 (C)
LOW C.M.S. MERES.

HUNTER: She knows too much./

(1 TO POS.E, HUNTER'S
OFFICE)

MERES: Not necessarily traitor
material, sir. Shall I work on
her?/

53. 4 (D)
2-S, HUNTER & MERES.

(3 TO POS.D HUNTER'S
OFFICE)

HUNTER: No. I'm giving her to
Callan. He's kinder to women.
They trust him, poor devils.

MERES: He won't be too keen.

HUNTER: Then I'll have to persuade
him, won't I?

Let HUNTER X u/s R.
of MERES.

Preview 2

(On 4, Shot 53)

(On Q):

(BOOM C-1)

54. 2 (D)

With JOAN's lower
half in f/g, SEE
TRADFORD & SNELL open
door.

SEE HUNTER b/g - he
goes.

BRING SNELL & TRADFORD
to COUCH for 3-S with
JOAN.

SNELL: Wake up, Joan. After three.
1 - 2 - 3.

Let SNELL GO, &
TIGHTEN SLIGHTLY.

JOAN: Oh - I've been sleeping.
I'm sorry.

TRADFORD: Don't apologise.

JOAN: Was it all right? Have
they said anything yet?

HOLD 2-S. as TRADFORD
goes R.

TRADFORD: They say you can go if
you want to.

PUSH IN TIGHT as
JOAN turns.

JOAN: That's marvellous ...
They don't think I'm a risk then?

TRADFORD: It doesn't look like it.

POSSIBLE RUN ON

(2 TO POS.C, HUNTER'S
OFFICE)

Preview 1

55. 1 (E) 5. INT HUNTER'S OFFICE DAY ROOM A-2
2-S, CALLAN & BOY
with coffee.

PAN BOY R. to HUNTER.

TAKE BOY SINGLE to
DOOR.

HUNTER: You'll like this one.
Take it. This one hasn't done a
thing.

CALLAN: Then why give him to me?
56. 3 (D) HUNTER: Not him. Her./
C.M.S. CALLAN.

CALLAN: No birds, Hunter.
57. 1 (E) HUNTER: This "bird", I think./ She
C.M.S. HUNTER. needs your help.

CALLAN: Oh, please -

HUNTER: Her name's Joan Mather.
She works at the Biological Research
Centre./
58. 3 (D) CALLAN: I never did like birds with
2-S, CALLAN & HUNTER. brains.

HUNTER: She needs help. Your help.
59. 1 (E) CALLAN: Why me?/
M.S. HUNTER rising.

BRING HIM L. of CALLAN
& LET HIM GO.

HUNTER: She seems to be going through
some emotional stress at the moment.
She needs very sympathetic handling.
I thought you were just the man for
the job./
60. 2 (C)
CLOSE on FILE

ROOM C-2

(On 2, Shot 60)

(BOOM C-2)

PAN R. with FILE, &
PULL BACK to discover
CALLAN for 2-S. with
HUNTER.

CALLAN: Okay. Forget the hearts
and flowers. Now, what's the truth?

(1 TO POS.C, 3 TO POS.E,
SAME SET - FAST)

HUNTER: She wants to leave her job.

CALLAN: So?

HUNTER: She has a photographic
memory. Total recall. The security
people at the Research Centre think
she's a risk.

CALLAN: And you don't?

HUNTER: I don't.

61. 3 (E)
2-S, HUNTER sitting,
+ CALLAN.

CALLAN: What do you want me to do?

HUNTER: I want to establish her
innocence. Do it discreetly, but do
it. Then I can persuade Security at
the Centre to leave Miss Mather alone.

62. 2 (C)
M.C.U. CALLAN.

CALLAN: What's she like?

63. 1 (C)
M.C.U. HUNTER.

HUNTER: Vulnerable.

She's not too

64. 2 (a/b)
(M.C.U. Callan)

attractive.

Preview 1

(On 2, Shot 64)

65. 1 (C) (a/b)
M.C.U. HUNTER. CALLAN: You do pick 'em for me,
don't you?

HUNTER: No. They pick themselves.

TELESCINE (1) TELESCINE (1) EXT. CHELSEA STREET. DAY.
LONELY in TELEPHONE
KIOSK. CALLAN taps S.O.F.
on glass.
.fter looking round,
LONELY comes out of
kiosk and joins CALLAN.

CALLAN: I've got a job for you.

(1 TO POS.3, 2 TO
P.S.2, 3 TO P.S.4,
LABORATORY)

LONELY: I haven't been keeping all
that well, Mr. Callan -

CALLAN: I'm sorry to hear that.
This is a tailing job.

LONELY: Who?

CALLAN: A bird. She'll be along
in a minute.

LONELY: Well, what do you want me
to find out, Mr. Callan?

CALLAN: I want you to find out
everything. What she does, who she
sees, who she phones, who she dreams
about. The lot.

(On T/C)

LONELY: I'll have to screw her drum.

CALLAN: All right.

LONELY: How much, Mr. Callan?

CALLAN: Every time I ask you to do
a job you ask me the same question -
right? And you always get the same
answer - right? Well, it's the same
price this time - right?

LONELY: You're not in love are you,
Mr. Callan?

CALLAN: Have a look for yourself.
Here they come now.

JOAN & SONIA walk
along other side of
road.

LONELY: Cor!

CALLAN: The one you're after's the
dark one.

LONELY: Ah, it's just business then,
Mr. Callan?

CALLAN: Yeah. Just business.

CALLAN & LONELY
follow girls with
their eyes.

66. 2 (D)
2-S, BRADFORD & CALLAN.

6. INT. LABORATORY. DAY. BOOM B-1

GRAM F/X:
FLEINT HUM
(thru
scene)

BRADFORD: I've nothing against the
girl. Hunter knows that.

Preview 3

(On 2, Shot 66)

(BOOM B-1)

67. 3 (A) CALLAN: But your security people
have.
M.S. BRADFORD.

BOOM A-1

PAN him R. to 2-S. BRADFORD: You've talked to them?

CALLAN: Yes. It didn't seem to
me that they have much to go on.

BRADFORD: Well, then -

68. 2 (B) CALLAN: I want to prove that they
have nothing to go on.
2-S, BRADFORD & CALLAN.

BOOM B-1

HOLD 2-S. as BRADFORD BRADFORD: I'll give you all the
Xs R. f/g. help I can.

(3 TO POS.E, HUNTER'S CALLAN: Thank you. Where did you
OFFICE) meet her?

BRADFORD: At Cambridge. I was
her Director of Studies. Do sit down.

CALLAN: After you, sir. Good at
her sums, was she?

HOLD 2-S. as BRADFORD
Xs L. f/g.

BRADFORD: First in Part One. First
in Part Two. Best Biology Tripos of
her year. All her work was good, but
her experimental work was brilliant.
That's why I asked her to join me.
I'm a theoretician.

CALLAN: When was this?

LET BRADFORD GO, &
HOLD CALLAN.

BRADFORD: Two years ago. She worked
very well. In fact we're almost
finished.

69. 1 (B) 2-S, BRADFORD & CALLAN.

Preview 2

(On 1, Shot 69)

CALLAN: Does she have the knowledge to do it by herself?

BRADFORD: It would cost a million to set this up/-

70. 2 (B)
C.M.S. CALLAN.

CALLAN: Some people might just have a million to spare./

71. 1 (B) (a/b)
(2-S)

PAN BRADFORD to sit,
& LOSE CALLAN.

BRADFORD: Joan doesn't care for politics.

CALLAN: How about at Cambridge?

BRADFORD: No. All she did was work, poor kid./

72. 2 (D)
2-S, BRADFORD &
CALLAN sitting.

CALLAN: How about holidays? Did she go abroad?

BRADFORD: A couple of times to Spain, I think. With a girl-friend. They met at Cambridge.

CALLAN: Did you ever send her abroad?/

73. 1 (B)
C.M.S. BRADFORD.

BRADFORD: Once.

CALLAN: Where?

BRADFORD: To West Berlin. There was a big Biology Conference there in '67. I couldn't go./ I thought it would do her good to be there - representing me./ I like her very much as a person. She could be my daughter.

74. 2 (B)
M.C.U. CALLAN.

75. 1 (B)
M.C.U. BRADFORD.
TILT to his HANDS.

Preview 2

(On 1, Shot 75)

76. 2 (B) (After beat)
2-S, BRADFORD with
CALLAN rising.

77. 1 (B) CALLAN: Thanks for your help. / I
2-S, BRADFORD with
CALLAN coming f/g R, may want more.

BRADFORD: Of course. Whenever it's
needed.

CALLAN turns to
BRADFORD.

78. 2 (B)
C.U. CALLAN.

T.A.E

CALLAN: (SOV) You want to do
something about your hands, Doctor.
I'm supposed to be proving she's
innocent. /

79. 1 (B)
2-S.

(B-1)

(ALoud): Goodbye, sir.

PAN them R. to DOOR.

BRADFORD: Goodbye.

HOLD BRADFORD back
to DESK.

PAN him L. with PHONE
& PUSH IN with him.

BRADFORD: (CONTD. ON PHONE)

(2 TO POS.C. HUNTER'S
OFFICE)

Dr. Bradford. Let me speak to
Charlie, please.

+
BOOM C-2
(Phone
distort)

HUNTER: (V/O) Charlie speaking.

BRADFORD: Callan's just left. I
did what you told me. He thinks
it's only our security men who
suspect Joan.

HUNTER: (V/O) I know.

BRADFORD: I -

Preview 3

(On 1, Shot 79)

HUNTER: (V/O) Thank you, Doctor.

GRAM F/X:
DIALING
TONE
(DISTORT)

TILT to see PIGG
put down on CRADLE.

80. 3 (E) 7. INT. HUNTER'S OFFICE. DAY. BOOM C-2
HIGH M.C.U. HUNTER. GRAM F/X: (without
(1 TO POS.C, HUNTER'S LIGHT TRAFFIC diatort
OFFICE) (thru scene)
81. 2 (C) HUNTER: And?
PERISCOPE - LOW 2-S,
HUNTER & CALLAN. CALLAN: Her closest friend is the
girl she went on holiday with.
- HUNTER: Sonia Prescott. Yes, they
share a flat, in London. I've put
Meres on to her. He seemed almost
grateful.
82. 3 (E) CALLAN: He should be.
M.C.U. HUNTER.
- HUNTER: Apparently they did nothing
in Spain. Or rather Joan didn't.
And Sonia's naughtiness was purely
animal.
83. 2 (C) LOW M.C.U. CALLAN.
- CALLAN: I gather she's never had much
life outside her work. Not even a
student club at Cambridge. She's a
clean-living girl/- if you know what that
means!
- 83A. 1 (C) M.C.U. HUNTER.

(On 1, Shot 83A)

84. 2 (C) HUNTER: No boy friends?
M.C.U. CALLAN.

84A. 3 (E) (On action) CALLAN: One.
CLOSE on CALLAN'S HANDS.

TILT with PHOTO to
DESK, & UP to HUNTER'S
FACE.

Dr. Karl Donner. A
biochemist. Says he's from West Germany.
He's not. He's from the East.

HUNTER: How do you know that?

CALLAN: Donner's on your files, sir.
That's where I found this.

HUNTER: Donner. I thought he'd be
the one they'd choose.
85. 2 (C) LOW M.C.U. CALLAN.

CALLAN: So all that stuff about her
innocence - it was all lies?
86. 1 (C) M.S. HUNTER.

BRING him L. to 2-S,
the LET him go R.

HUNTER: No. Not lies. Wishful
thinking. Just as well I put you on
to it.

CALLAN: No, I don't want to do this
one, sir.
87. 2 (C) C.M.S. HUNTER.

HUNTER: Would you rather I gave her
to Meres?
88. 3 (E) M.C.U. CALLAN.

S.O.F.
here -
or
GRAM F/X
CAR
GEARS
GRINDING

TELEPHONE (2) EXT. SOUTH BANK
CAR PARK. D.Y.

TELEPHONE (2)
CALLAN in Mini drives
fast towards LONELY
waiting by wall.

(S.O.F.)

(On T/C)

LONELY spread-eagles
against wall.

CALLAN gets out of
car and walks round
front to LONELY.

They step up on
to higher level.

CALLAN: Well?

LONELY: Nice little place she's got.
Shares it with the other bird, that Sonia.
Cor - you should see the stuff she wears.
You hardly can see most of it. All
transparent it is. With bows on.

CALLAN: You been eating raw meat again?

LONELY: Honest, Mr. Callan - I thought
they only wore stuff like that in magazines.

CALLAN: Belt up!

LONELY: Sorry, Mr. Callan. This Joan -
she's got a lot of books - all science
stuff. With pictures. Nasty they are.
And a lot of gramophone records -

CALLAN: That sort of records?

LONELY: I wrote them down.

CALLAN: Bach, Vivaldi, Clementi, Buxtehude -

LONELY: Sounds like swearing.

CALLAN: No other books?

(On T/C)

LONELY: Masses of 'em. Some of them's dirty, too. I don't think she's very nice, Mr. Callan.

CALLAN: James Joyce, D.H. Lawrence, Dostoevski - She's not nice at all, Lonely. She's an intellectual.

LONELY: She'd do better like her mate - in a transparent what's it with bows on.

CALLAN: You think so, do you?

CALLAN turns to river.

LONELY: Any bird would. She likes war pictures, and she wears a lot of blue, and she buys flowers from an old bird at the corner, and she writes regular to her mum. Nice, that is.

CALLAN: Yes, that's nice. Any letters?

LONELY: From a bloke.

CALLAN: You got pictures?

LONELY: Yeah. His photograph, too. Good-looking geezer. Fancies her an' all. Writes all about her body and that. Very passionate some of these foreigners. I reckon it's the grub.

CALLAN: Fifty quid, right?

LONELY: Ta, Mr. Callan.

LONELY starts to leave.

CALLAN: What about another twenty-five?

(On T/C)

LONELY: No fighting?

CALLAN: Just watching her flat. I want to know every visitor she has.

LONELY You're on, Mr. Callan.

LONELY exits. CALLAN starts to read letter.

CALLAN: Mind how you go.
(V/) "y darling. It has been so long since you were close to me, in my arms, and we made love so that there was no other world but yours and mine ..."
You poor little idiot. What are we doing with you?

FADE OUT TELECINE

FADE UP CAPTION SCANNER
END OF PART ONE
CAPTION.

GRAMS:
THEME

*
*
*

FADE SOUND & VISION

FIRST COMMERCIAL BREAK

DURING BREAK:

CAM. 1 - TO POS.F, CONCERT HALL COFFEE LOUNGE.
CAM. 2 - TO POS.E, JOAN'S FLAT.
CAM. 3 - TO POS.F, JOAN'S FLAT.
CAM. 4 - TO POS.C, CONCERT HALL COFFEE LOUNGE (N.B. PRINCESTON, FLOOR LEVEL)
BOOM A - TO POS.3, JOAN'S FLAT.
BOOM B - TO POS.2, CONCERT HALL COFFEE LOUNGE.
BOOM C - TO POS.3, JOAN'S FLAT.

VTR/ABC/7358
Part 2

N.B. CAMERA 4 NOW ON
PEDESTAL, FLOOR LEVEL

ACT 2

		<u>GRAMS:</u>
<u>FADE UP CAPTION SCANNER</u>		<u>TIME</u>
"CALLAN" PART TWO		*
CAPTION.		*
		*
<u>TELECINE (3) EXT. CHELSEA STREET</u>		*
<u>& J.K. ... TAIL. NIGHT</u>		
<u>TELECINE (3)</u>		<u>G.F.</u>
JOANLY watches JOHN'S		
FLAT.		
HORST goes into FLATS.		
PINNING SHOT from		
WATERLOO BRIDGE - from		
Shell Building L. to		(MUSIC)
FESTIVAL HALL, & HOLD		
<u>8. INT CONCERT HALL COFFEE LOUNGE.</u>		
<u>NIGHT.</u>		
89.	<u>4 (C)</u>	
	C.S. BOARD with CONCERT	
	POSTERS.	<u>BOOM B-2</u>
	PULL BACK to admit	
	CROWD.	<u>GRAM F/X:</u>
		<u>FESTIVAL</u>
		<u>HALL</u>
		<u>APPLAUSE;</u>
		<u>CROWD</u>
		<u>APPROACH-</u>
		<u>ING COFFEE</u>
		<u>BAR; CUPS</u>
		<u>ETC.;</u>
		<u>CHATTER.</u>
90.	<u>1 (P)</u>	
	CLOSE on CALLAN'S	
	CUP.	
	LET him GO to discover	
	JOAN in 2-S.	
	<u>CALLAN:</u> Excuse me, but is this	
	seat taken?	

Preview 4

(On 1, Shot 90)

JOAN: No.

CALLAN: Ah, thank you. Good, isn't it? I mean the concert!

JOAN: Yes. Marvellous.

CALLAN: I'm really enjoying it.

JOAN: It's very good.

CALLAN: (PAUSE) You don't mind me talking to you, do you?

91. 4 (c) JOAN: No, of course not./
M.C.U. CALLAN.

CALLAN: Not been here before, as a matter of fact - bit like a fish out of water. But I saw this concert was on, so I thought - why not? Vivaldi's a good name, isn't it?

92. 1 (r) JOAN: Yes. Very good./
M.C.U. JOAN.

93. 4 (a/b) CALLAN: Was Italian, wasn't he?
(M.C.U. Callan)

JOAN: That's right.

94. 1 (a/b) CALLAN: Yes, I thought so. Very good, the Italians, aren't they?
(M.C.U. Joan)

95. 4 (a/b) JOAN: Especially that period.
(M.C.U. Callan) Vivaldi, Scarlatti/...

96. 1 (a/b) CALLAN: There's another one. Albi -
(M.C.U. Joan) (PAUSE)

JOAN: Albinoni?

Preview 4

(On 1, Shot 96)

CALLAN: Albinoni, that's it! You know them all, don't you? You a professional musician?

JOAN: Oh no, I'm a biologist. What do you do?

97. 4 (a/b) CALLAN: Book-keeper./ Bit dull, I'm
(M.C.U. Callan) afraid, but it keeps me off the streets, as they say. (PAUSE) I ... er ... couldn't buy you a drink, could I? Or a coffee? I mean ... I'm not trying, you know ... it's just that ... well, I've got one.

98. 1 (F) (as they rise) CALLAN & JOAN:
2-S, CALLAN & JOAN.

GRAMS:
C.M.
(SPECIAL,
FESTIVAL
HALL,
INSIS-
TENT)

BRING THEM! d/s -

JOAN: You're very kind.

- HOLDING 2-S. as they separate.

(A.T. POS.D. JOAN'S FLAP)

CALLAN: Not really .. only, it's just nice ... I mean, I don't know much about music. I know what I like. Oh, that's what everyone says, isn't it?

JOAN: No, no - I ...

CALLAN: I've never met a lady scientist before.

JOAN: We're not that formidable.

CALLAN: I'm going that way.

JOAN: Oh. Well, goodbye.

CALLAN: How about a drink afterwards? Oh please! I'll see you here afterwards. All right?

Preview T/C

(On 1, Shot 98)

JOAN goes.

CRAB SLIGHTLY to
finish on CALLAN.

LWT HLL GO L.

TELECINE (4). EXT. CHLSEA STREET.
NIGHT. S.O.F.

TELECINE (4)

LONELY watching JOAN'S
FLAT.

POLICEMAN Xs f/g.

LONELY goes into
telephone kiosk,
and looks out & up.

SHOT of LIGHTED WINDOW
of FLAT.

(1 TO POS.G, JOAN'S
FLAT)

99.	2	(E) (LIVING ROOM)	9.	INT.	JOAN'S FLAT.	NIGHT.	BOOM C-3
		C.S. GRAM. TURN-TABLE.					
					GRAM F/X:	GRAMS:	
					VERY LIGHT	KPM 1003A	
100.	3	(F)			TRAFFIC,	S.I, B.I.	
		WIDE on ROOM, with			FOOTSTEPS,	(After	
		CALLAN L.			ETC. (thru	intro.)	
				CALLAN: HUS.	scene)		
				(Not like Lonely)			
101.	1	(G) (KITCHEN)					BOOM A-3
		LOOSE on KITCHEN.					
		BRING JOAN out to					
		R. of CALLAN in 2-S.					
102.	3	(F) (LIVING ROOM)					BOOM C-3
		2-S, CALLAN & JOAN.					
		He takes coffee.					
		She sits on floor.					
103.	1	(G)					
		M.C.U. CALLAN.					
104.	2	(G)					
		M.C.U. JOAN.					

Preview 1

(On 2, Shot 104)

JOAN: Look - I think I should tell you -

CALLAN: Yes?

105. 1 (G)
M.C.U. CALLAN.

JOAN: I've already got a boy-friend./

106. 3 (a/b)
(2-S)

CALLAN: He's a lucky foller./

JOAN: I did enjoy this evening.

CALLAN: Yes, so did I. Very much.
I don't often meet -

107. 1 (a/b)
(M.C.U. Callan)

JOAN: Well? Go on./

CALLAN: I don't often meet somebody
as nice as you./

108. 2 (a/b)
(M.C.U. Joan)

JOAN: Thank you. Even female biologists
like compliments.

CALLAN: I'll remember that.

JOAN: Have you always been a book-
keeper?/

109. 1 (a/b)
(M.C.U. Callan)

CALLAN: No. I was in the Army.

110. 3 (F) (a/b)
(2-S)

JOAN: Yes. I noticed./ You use
the same sort of words my dad does.
Did you do some fighting?

CALLAN: Yes. Malaya.

Preview 1

(On 3, Shot 110)

111. 1 (a/b) _____
 (M.C.U. Callan) JOAN: My dad was in Italy. He
 did a lot of fighting. Did you
 like it? He did./

112. 2 (a/b) _____
 (M.C.U. Joan) CALLAN: Best time I ever had.
 It was great./

113. 1 (a/b) _____
 (M.C.U. Callan)

114. 2 (a/b) _____
 (M.C.U. Joan) CALLAN: (SOV) She likes you for
 that, Callan./

TAPT:

(P.M.C.-3)

JOAN: What are you thinking?

CALLAN: Sorry, I was miles away -
 remembering what it was like.

115. 3 (F) (As Sonia & Meres enter)
 4-S, CALLAN/SONIA
 MERES coming C./JOAN
 rising to sit on divan.

SONIA: Give me back my key!

MERES: A front door key always
 comes in useful./

116. 2 (E) (As she turns)
 M.S. SONIA,

JOAN: Hello, Toby. Sonia, I'd like
 you to meet David. David Callan.

117. 3 (F)
 M.C.U. MERES.

CALLAN: Hello./

118. 1 (G)
 M.C.U. CALLAN

SONIA: David Callan - Toby Meres./

(2 TO POS.F, KITCHEN) (PAUSE)

119. 4 (D) (Pushing 1's cable)
 M.S. MERES.

PAN him L. to 2-S.

MERES: How do you do?

120. 1 (G)
 M.S. SONIA.

CALLAN: Hallo./

BRING her f/g to 3-S
 with CALLAN & MERES.

Preview 3

(On 1, Shot 120)

SONIA: Sit down, boys. I'll make some more coffee.

LET SONIA GO.

CALLAN: As a matter of fact, I was just going/-

121. 3 (F)
2-S, CALLAN/MERES.

MERES: Don't go on my account/- old boy!

122. 4 (D)
CLOSE on CALLAN'S CUP & MERES.

PAN as CUP SPILLS, to MERES' FACE.

CALLAN: Oh, I'm terribly sorry! I hope I haven't spoilt your nice suit.

123. 3 (F)
M.C.U. MERES.

JOAN: I'll go and get a cloth.

124. 1 (G) (As J. emerges
JOAN from KITCHEN to 3-S.

MERES: Oh no, it's quite all right.

125. 2 (F) (KITCHEN)
2-S, SONIA & MERES coming to KITCHEN.
(4 TO POS.E, LANDING)

Don't worry./

BOOM A-3

SONIA: Toby, come here!

126. 1 (G) (LIVING ROOM)
2-S, JOAN & CALLAN who come f/g.
CRAB R. to find SONIA/MERES for 4-S.

BOOM C-3

CALLAN: I really must go.
I've got a long day tomorrow.
Are you sure you're all right?

MERES: I'm doing quite nicely, thank you.

PAN CALLAN & JOAN to DOOR.

Preview 4

(On 1, Shot 126)

SLUNG or
FISHPOLE

127. 4 (E) (LANDING)
2-S, JOAN & CALLAN.

JOAN: I'm sorry you must go.

CALLAN: Me too. (PAUSE) Look,
boy-friend or no boy-friend, I'd
like to see you again. All right?

JOAN: Yes. I'd like that.

128. 2 (F) (LIVING ROOM)
C.M.S. JOAN, at
front door.

CALLAN: Good. Goodnight, then.

BOOM 4-3

129. 1 (G)
2-S, SONIA & MERES.
TAKE MERES R. for
2-S. with JOAN.

JOAN: All right?

(4 TO POS.F, COFFEE
B.R.)

MERES: Yes, thank you. I'm
afraid it's made a bit of a mess
of your chair.

JOAN: It doesn't matter.

BRING JOAN BACK L.
for 2-S. with SONIA
in KITCHEN.

SONIA: Oh, I forgot. This came
for you.

130. 2 (F) (KITCHEN)
H.C.U. JOAN.

JOAN: It's from Karl!

S T O P T A P E

(1 TO POS.H, COFFEE B.R.
with periscope; 2 TO POS.C,
END OF SCENE)

(N.B. No Scene 10)

131.	4 (F)	11. INT COFFEE B.R. NIGHT. BOOM B-3
	C.S. CUPS.	
	TILT to CALLAN.	GRAM F/X: COFFEE BAR ATMOSPHERE (thru scene)
132.	1 (H) (with periscope)	GRAMS: "TRACY BABY" (DW/LP 3052 S.l, B.l.)
	L.A. 2-S, CALLAN + LONELY from u/s R. to sit.	

CALLAN: You could have tidied yourself up a bit before you came in here. It's eleven o'clock. Where the hell have you been - her flat's only just round the corner!

LONELY: Mr. Meres left about twenty minutes ago, and they've only just put the lights out.

CALLAN: Come on, get on with it.

LONELY: About half past nine, a thin-faced geezer brought her a letter.

SLOWLY CRAB R. to
FAV. CALLAN.

CALLAN: Did you get a photograph of it?

LONELY: I couldn't get near, Mr. Callan. He hung around for ages.

CALLAN: Get near now.

LONELY: But they're both home, Mr. Callan.

133.	4 (F) (Now L. of Cam.1)	<u>CALLAN</u> : Another twenty-five.
	M.C.U. LONELY.	

LONELY: Glad to be of assistance, Mr. Callan.

PULL BACK as he goes,
to 2-S.

S T O P T A P E

(1 TO POS.G, JOAN'S FLAT,
4 TO POS.E, LANDING EXT.
JOAN'S FLAT)

(PERISCOPE FROM CAM.1 TO
CAM.3 - L.A. DOLLY STAND
BY FOR CAM.3)

134. 1 (G) 12. INT. JOAN'S FLAT. NIGHT. BOOM A-3
SLOWLY PAN ROUND ROOM
to DOOR.

BRING LONELY IN & L.
to BEDS.

135. 3 (F) (with periscope)
L.A. M.C.U. LONELY.

136. 1 (G)
C.S. CLOTHING.

TILT to SONIA.

137. 3 (F) (a/b)
(L.A. M.C.U. Lonely)

HE GOES.

TELEPHONE (5) TELEPHONE (5) EXT. CHELSEA STREET. DAY
CALLAN in TELEPHONE
BOX. S.O.F.

CALLAN: It just says the man who
brings the letter, Horst, will call
again to arrange a way of getting
her to Germany. To Karl. What?
No, no - it just says pretty soon.
Could be any time/...

138. 2 (C) DISTORT
C.M.S. HUNTER. S.O.F.

Yes, I'm
outside the flat now. Look,
Hunter, do you want me to tackle
Horst when he comes?

13. INT. HUNTER'S OFFICE. DAY.

BOOM C-2

HUNTER: No, Meres will do that.
You're the lovable agent, Callan -
Meres is the nasty one.

(On 2, Shot 138)

S.O.F.

TELEPHONE (c ntd.) (6)
CALLAN in PHONE BOX.

TELEPHONE (C) EXT. CHELSEA STREET. DAY.

SONIA passes.

CALLAN: (SOV) What's Meres done to
 deserve that?

PAN to SONIA walking
 away down street.

139. 4 (E)
C.S. BELL PUSH.

14. INT. FLAT LANDING. DAY. SLUNG or
FIGHT IE

(2 TO POS.F. JOAN'S
FLAT)

F/X: FRONT DOOR BELL

PULL BACK to 2-S. as
 JOAN opens DOOR.

JOAN: David!

CALLAN: Can I talk to you?

JOAN: Now?

140. 1 (G) (As he comes thru
 2-S, JOAN/ /door)
CALLAN.

CALLAN: I've got to, love./

(4 TO POS.D. JOAN'S
FLAT)

15. INT. JOAN'S FLAT. DAY. BOOM A-3

PAN CALLAN L. & LOSE
 JOAN.

JOAN: You'd better come in. Sit
 down.

141. 2 (F)
M.S. JOAN.

CALLAN: I think this is yours

PAN her L. to 2-S.

JOAN: How did you get that?

142. 3 (F)
M.C.U. JOAN.

CALLAN: Let's just say I got it./

BOOM C-3

JOAN: You've no business to have it.

Preview 2

(On 3, Shot 142)

CALLAN: It's my job.

143. 2 (F) _____
M.C.U. CALLAN.

JOAN: Your what?

BOOM 1-3

144. 3 (a/b) _____
(M.C.U. Joan)

CALLAN: They call it Security,
Joan. Looking into things.

145. 2 (a/b) _____
(M.C.U. Callan)

JOAN: Why my things?

146. 3 (F) _____
2-S, CALLAN/JOAN.

CALLAN: There are things I need to
know, love. And I've got to find
out one way or another.

(2 TO POS.G, S.I.E SENT)

JOAN: You could ask, couldn't you?

LET CALLAN GO L. &
BRING JOAN L. for
2-S.

CALLAN: You wouldn't've told me.
Otherwise I wouldn't have gone to
all this trouble.

JOAN: Is this a joke?

CALLAN: No jokes.

JOAN: You mean we didn't even meet
by accident?

CALLAN Xs R. of JOAN

CALLAN: I never meet anybody by
accident. Do sit down, Miss Mather.

147. 1 (G) _____
2-S, JOAN/CALLAN.
She sits.

148. 3 (F) _____
M.C.U. CALLAN.

JOAN: But why should

149. 1 (G) _____
M.C.U. JOAN.

CALLAN: Karl Donner wants you to go
to Germany. He's sent his friend
Horst to fetch you.

(PAUSE)

Preview 3

(On 1, Shot 149)

JOAN: Karl's my boy-friend. I can go to see him if I want to.

CALLAN: Not to East Germany, you can't, love.

150. 3 (F) (a/b)
(M.C.U. Callan) JOAN: East Germany? What do you...?

CALLAN: Donner's an agent, Miss Mather. A spy./

151. 1 (a/b)
(M.C.U. Joan)

JOAN: Don't be absurd!

CALLAN: So's Horst.

JOAN: Karl a spy? Have you ever met him? He's like me. He doesn't give a damn about politics./

152. 3 (a/b)
(M.C.U. Callan)

CALLAN: He's an agent, Miss Mather.

153. 1 (a/o)
(M.C.U. Joan)

JOAN: You're not even listening./

Karl's just a biochemist - not even a very good one.

CALLAN: Then why did you keep quiet about him?

JOAN: To stop people like you getting the wrong ideas./

154. 3 (a/b)
(M.C.U. Callan)

CALLAN: Is that why you left Dr. Bradford?

155. 1 (G)
2-S, JOAN + CALLAN'S
LOWER HALF.

JOAN: Yes. (PAUSE)/
Look, it's all very simple. I love Karl and he loves me. He's going to marry me./

156. 3 (F)
M.C.U. CALLAN.

Preview 1

(On 3, Shot 156)

157. 1 (G) (a/b) CALLAN: That's always the bait.
(2-S, Joan/Callan)

PULL BACK as he sits.

JOAN: Please go away.

158. 3 (F) CALLAN: He doesn't want you. He
2-S. wants what you've got in your head/-
and we can't let him have it.

(1 CLEAR FOR CAM.2's
SHOT 159)

JOAN: You're wrong! He loves me.

CALLAN: Well, we can't let you go to
him.

JOAN: How can you stop me?

PULL BACK to ADMIT
MERES.

CALLAN: Believe me - there are ways.

159. 2 (G) (On Q)
M.S. MER S.

MERES: Better get her out of the way,
old boy. He's on his way up.

160. 1 (G)
2-S, CALLAN & JOAN.
BRING them L. to
KITCHEN door & SEE
MERES at curtain u/s
R.

CALLAN: I'm sorry ... etc.

161. 4 (D)
CLOSE on BOTTOM OF
DOOR.

F/X: DOOR BELL.

HORST: (OUTSIDE DOOR) Miss Mather ...
Miss Mather.

TILT to find HORST
ENTERING.

162. 2 (G)
3-S, CALLAN & JOAN +
HORST at DOOR.

163. 1 (G)
M.S. HORST.
PAN him L. to DIVAN
(& incl. kitchen
curtain L.)

Preview 3

(On 1, Shot 163)

164. 3 (F)

C.S. LETTER.

TILT to HORST as he
picks it up.

LET HIM GO u/s.

165. 4 (D)

M.S. MERES at CURTAINS.

GO with him L. & F.W.
HORST as he falls.

MERES: Guten tag!

ALLOW MERES IN on floor
for 2-S.

166. 1 (G)

2-S, CALLAN & JOAN.

JOAN: Toby!

CALLAN: It's like I told you, love.

There are ways. There have to be.

CAPTION SCANNER

END OF PART TWO

CAPTION

GRACE:
THEME

*

*

*

FADE SOUND & VISION

2ND COMMERCIAL BREAK

DURING BREAK:

CAM.1 - TO POS.D, CLINIC OFFICE.

CAM.2 - TO POS.D, CLINIC EXAMINATION ROOM.

CAM.3 - TO POS.C, CLINIC OFFICE.

CAM.4 - TO POS.B, CLINIC OFFICE

BOOM A - STAY AT POS.3, JOAN'S FLAT

BOOM B - TO POS.1, CLINIC OFFICE.

BOOM C - TO POS.1, CLINIC EXAMINATION ROOM.

VTR/ABC/7358
Part 3

ACT 3

REELS:
21 22

FADE IN CARLIN SCENERY
"CALLIN" PART THREE
CAPTION.

*
*
*

167. 1 (D) 16. INT. SNELL'S OFFICE. D.Y. BOOM B-1
M.C.U. HUNTER.
168. 3 (C)
C.M.S. MERES.
169. 1 (D)
CLOSE on HUNTER'S HAND
on DESK.
As it moves, PULL BACK
to 3-S, with SNELL C.
b/g.
170. 3 (C) HUNTER: (PAUSE) How is he?
2-S, HUNTER & SNELL.
SNELL: Meres hit him rather hard.
HUNTER: He usually does.
SNELL: Harder than I think advisable,
if I'm to work on them afterwards.
171. 1 (D) (a/b) HUNTER: I see.
(3-S)
SNELL comes fwd.
SNELL: Well anyway, I put him on
tranquillisers for a bit - he quite liked
that - and then some of the hallucinogens.
He wandered quite a bit then. Half the
time he thought he was back in East
Berlin. I've got it all on tape, of
course.
172. 4 (C) HOLD 3-S. as SNELL
Xs L. f/g of HUNTER.
HUNTER: I'm extremely grateful.

Preview 1

(On 4, Shot 172)

SNELL: Oh, it's a pleasure. I managed to make him lose track of time, too. He thinks it all happened twenty years ago. Then I put him on pentathol.

HUNTER: And?

173. 1 (D) SNELL: He prattles like a child.
M.S.U. HUNTER.

PRE-VTR (7358D)

HUNTER: Let's have a look at him.

PRE-VTR
SOUND

PRE-VTR (7358B)

BOOM B-1

174. 1 (D)
CLOSE on BELL PUSH
on DESK.

PULL BACK to GROUP
with HORST being taken
to CHAIR R.

F/X: DESK BUZZER.

PUSH IN CLOSER on
HORST as SNELL moves
forward.

HORST: AD LIB. IN GERMAN.
And then I had to learn unarmed combat.
They sent me to a place called Wurzen.
It's near Leipzig. They're very good
there. Sehr fortgeschritten. Very
advanced. We even had some Russians
studying there. That was a very great
honour.

HUNTER: All right, Rogers. Wait
outside.

LET NURSE GO.

175. 4 (B)
GROUP with HORST bottom
of frame.

176. 1 (D) (As Horst rises) SNELL: Hello, Horst.
M.S. HORST.

HORST: Good morning, Doctor.

Preview 4

(On 1, Shot 176)

SNELL: This is Mr. Hunter. He'd like a chat with you.

177. 4 (B)
C.M.S. HUNTER HORST: Of course. Ganz bestimmt.

HUNTER: You did extremely well, I believe.

178. 1 (a)
M.S. HORST. HORST: Thank you. / It was all so long ago, I find it difficult to remember all the details. But why should you be so interested? It was such a small thing, and so many years ago.

179. 4 (B)
C.M.S. HUNTER. HUNTER: We have to keep the records straight.

180. 1 (a/b)
(M.S. Horst) HORST: The records. Of course.

HUNTER: You left a letter for the girl - Joan Mather -

SLOW PUSH IN to B.C.U.

HORST: That is correct. Then I was picked up.

HUNTER: After great difficulty.

181. 3 C) (with prism lens)
M.S. HUNTER. HORST: Thank you. (PAUSE)

HUNTER: What was the other man supposed to do?

SLOWLY TILT PRISM.

HORST: If I failed?

HUNTER: The other man.

HORST: He was to come for her himself.

TRY
ECHO
EFFECT

Preview 1

(On 3, Shot 181)

HUNTER: Wasn't that risky?

HORST: Yes, of course. But the girl had very valuable information.

HUNTER: Do you know what it was?

HORST: No, sir. Ich weiss es nicht. That was not my business.

182. 1 (D) HUNTER: I see. / How long
B.C.U. HORST. before the other man followed you?
PULL SLOWLY BACK to
M.C.U.

183. 4 (B) HORST: A week at the most. /
C.M.S. HUNTER

HUNTER: How did he feel about the girl?

184. 1 (D) HORST: How does a carpenter feel
I.C.U. HORST - SLOWLY about wood? / Gefallt es ihnen? You
SLOWLY BACK to C.M.S. like it? (LAUGHS)

185. 4 (B)
2-S, SNELL/HUNTER.

186. 1 (D) HUNTER: It's very good. /
C.M.S. HORST -

SLOWLY PULLING BACK HORST: How does a carpenter feel
to 4-S. about wood? (HYSTERIC.L LAUGHTER)

HUNTER: Can you calm him?

SNELL: For a little while.

SNELL CLOSSES IN on
HORST.

187. 4 (B) (As Snell reaches HUNTER: Please. /
GROUP /Horst)
around HORST.

SNELL: Come along.

PAN R. as THEY EXIT.

Preview 1

(On 4, Shot 187)

188. 1 (D) (as Meres closes door)
M.C.U. MERES.

HUNTER: Where's Callan and the
girl?

MERES: They're waiting outside,
sir./

189. 4 (B)
M.S. HUNTER.

HUNTER: Send her in.

P.M. HUNTER to u/s L.
DOOR.

MERES enters R. for
2-S.

END OF PRE-VTR

Preview 2

(On Pre-VTR)

17. INT. CLINIC EXAMINATION & OBSERVATION
R.O.S. DAY.
190. 2 (D) (try periscope)
HIGH 2-S, HORST on
couch, SNELL at trolley. BOOM C-1
191. 3 (G)
CLOSE on NEEDLE.
TILT to SNELL'S FACE.
192. 4 (B)
SEE HUNTER, JOAN &
CALLAN enter. BOOM B-1
BRING THEM to ROSTRUM
in OBSERVATION ROOM.
193. 2 (D)
2-S, SNELL goes to
HORST, with HYPODERMIC
SYRINGE. BOOM C-1
194. 3 (G)
CLOSE on NEEDLE.
TILT to SNELL'S FACE.
195. 2 (D)
CLOSE on OBSERVATION
WINDOW.
LOUVRES OPEN.
196. 3 (G) (65°?)
CLOSE on INJECTION.
As NEEDLE withdraws,
SLOW PAN to C.U. HORST.

Preview Pre-VTR (7358C)

PRE-VTR (7358C):

17. INT. CLINIC. DAY. (contd.)

BOOM C-1

197. 4 (B)

CLOSE on WHITE CARD.

SLOWLY SUPERIMPOSE:

MERES: Horst! Horst, let's just
recap, shall we?

198. 2 (D) (Fish-eye lens)

AS DIRECTED

HORST: Fine. Okay.

SLOWLY FADE OUT CAM.4

MERES: If you failed, Dr. Karl Donner
was to come for the girl - right?

HORST: Right.

SLOWLY SUPERIMPOSE:

MERES: And take her to East Germany?

199. 1 (D)

CLOSE on LIGHT BULB.

HORST: That's right.

N.B. SOUND/LIGHT/
EFFECT

MERES: And get her secrets from her?

HORST: Yes, sir.

MERES: By any means?

HORST: Those were his instructions.

(SHOT 199A TO BE CUT
INTO PRE-VTR DURING VTR)

MERES: (PAUSE) And he would obey
them, of course?/

199A. 3 (G) (65°)

B.C.U. HORST - NOSE
& EYES ONLY.

HORST: Of course. Donner was a
professional./

200. 4 (B) (Pre-VTR contd.)

TIGHT 3-S, CALLAN/JOLN/
HUNTER.

BOOM B-1

CALLAN: Be sensible, love. Get
it over.

MERES: (V/O, SLIGHT DISTORT) Horst,
just tell me that joke again.

201. 3 (G) (9°)

B.C.U. HORST.

About Donner./

Preview 2

MAIN
VTR:

(On 3, Shot 201)

(BOOM C-1)

HORST: It's very good. Very good.
You say, "How did Donner feel about
the girl?"

MERES: Oh, yes! How did Donner
feel about the girl?

HORST: That's it! And I say -

202. 2 (D) (a/b) (Fisheye)

How does a carpenter feel about wood?/

(As directed)

(HORST STARTS TO LAUGH HYSTERICALLY
AND CONTINUES TO DO SO FOR SOME TIME)

SNELL & NURSE come
f/g.

SUPERIMPOSE:

203. (4 (B)

CLOSE on WHITE CARD.

&

(1 (D)

CLOSE on LIGHT.

FADE OUT CAM. 2

204. 3 (G)

C.U. HORST.

PULL BACK to 4-S,
& SEE HORST GO.

END OF PRE-VTR

Preview 2

N.B. PRE-VTR
SOUND (HART'S
LEONARD) CONTD.
OVER.

(On Pre-VTR)

PRE-VTR
SOUND
CONT'D.

205. 2 (D) (KIDNAPING ROOM) 17. INT. CLINIC DAY. (contd.)
CLOSE on GRILLE.

BOOM C-1

205A. 4 (B) (OBSERVATION ROOM)
3-S, JOAN, HUNTER &
CALLAN.

BOOM B-1

FOLLOW THEM going L.

ADMIT SNELL for 4-S.

HUNTER: Could we use him again?

SNELL: It's pushing it. We could
try.

(CUT
PRE-VTR
SOUND as
directed)

(2 TO POS.H, HUNTER'S
OFFICE)

JOAN: What is he on?

SNELL: Well, now he's on pentathol. We
started him on Baxter's derivative of LSD.

JOAN: Big doses?

206. 1 (D) (OFFICE)
2-S, JOAN & SNELL.

SNELL: Massive.

JOAN comes L, then
f/g R. of SNELL.

JOAN: But you'll - you'll destroy his
mind.

FIND CALLAN & HUNTER
coming d/s to her.

SNELL: This is a rush job, Miss Mather.
As much for your sake as anyone's.

(BURST OF LAUGHTER FROM HORST (OFF) -
SUDDEN STOP)

Excuse me.

SNELL GOES.

PUSH IN A LITTLE on
JOAN.

JOAN: He'll never recover - you
know that?

HUNTER: He'll never learn your
secrets, either. Now I want you to
go home and wait for Donner. He'll
be here sooner or later. Probably
sooner.

Preview 3

(On 1, Shot 206)

MERES enters b/g L.
of HUNTER.

JOAN: And then you turn up? Oh
no, I won't ...

HUNTER: You once told Bradford you
never wanted his virus to be used by
us - no matter what the other side did.

JOAN: That's right.

HUNTER: Did Donner put that idea into
your head?/

207. 3 (c)
2-S, JOAN & HUNTER.

JOAN: No. It was my own idea.
It still is.

208. 1 (c) (a/b)
4-S.
CRAB R. as MERES Xs,
to see JOAN go u/s -

HUNTER: If Donner got the secret out
of you, his side would use it./ Think
it over. Look after Miss Mather, will
you, Meres? Take her back to head-
quarters. Mr. Callan will join you
shortly.

JOAN: It's no use. I won't help
you. I won't help you.

- & EXIT.

PAN HUNTER R. to
2-S. with CALLAN.

CALLAN: So now it's my turn, I
suppose.

HUNTER: I don't think I quite follow -

CALLAN: Come off it. I wait for
Donner, then knock him over.

Let HUNTER GO.

209. 3 (c)
C.M.S. HUNTER.

HUNTER: Indeed you don't. I want
him alive./ But you wait for him -
yes.

Preview 1

(On 3, Shot 209)

CALLAN: What about the other bird -
Sonia?

210. 1 (D)
M.C.U. CALLAN.

HUNTER: That's Mares' department.

CALLAN: Good for Toby! (PAUSE)
I suppose Donner will end up like
that poor devil?

211. 4 (B)
2-S, HUNTER & CALLAN.

HUNTER: If he's lucky. (PAUSE)
How much cover do you need?

(1 TO POS. H, C FINE
B.R.)

CALLAN: None. I'll find my own.
When do you want me in the flat?

212. 3 (C)
C.M.S. CALLAN.

HUNTER: I want you there now. You
and the girl.

CALLAN: You heard what she said.

BRING HIM SLOWLY DOWN
to TIGHT 2-S. with
HUNTER.

HUNTER: Make her change her mind.
Donner's not a fool, Callan. He
won't move unless he knows the girl's
waiting in the flat for him - and he'll
have ways of knowing she is there.

CALLAN: He won't move until he hears
from Horst.

HUNTER: I've taken care of that.

CALLAN: What happens to her when we
get him?

HUNTER: We watch her, Callan. And we
go on watching her until what she knows
is out of date.

S T O P T A P E

(3 TO POS.D, HUNTER'S
OFFICE)

(4 CHANGE PEDESTAL DURING
FOLLOWING SCENE. & GO
TO POS.F, COFFEE BAR)

213. 3 (D) (periscope) 18. INT. HUNTER'S OFFICE. DAY. ROOM C-4
LOW 2-S, JOAN +
MERES LARGE f/g R.

CALLAN enters C.

214. 2 (H) (As he turns)
C.M.S. MERES.

215. 3 (D)
LOW 3-S, JOAN/CALLAN/
MERES.

MERES GOES

JOAN: I won't help you.

216. 2 (H) (As Callan turns to her)
C.M.S. CALLAN

CALLAN: He's pulled this gag before,
you know. Last time was a French-
Canadian girl - Suzanne Lemaitre. You
ever heard of her?

JOAN: No. I don't believe you.

CALLAN: She was an atomic physicist.
A very good one.

JOAN: Did she have a photographic memory
too?

217. 3 (D) (As he sits) CALLAN: No./ She just loved him - and
LOW 2-S, JOAN/CALLAN. told him things. He squeezed her dry,
then he left her and she killed herself.
I don't want you to kill yourself, Joan.

JOAN: Do you think I would?

(On 3, Shot 217)

CALLAN: You might, if he was to die.

JOAN: You're going to kill him?

CALLAN: If I have to. Hunter wants him alive if it's possible. It may not be possible, that rather depends on you. Listen to this - this is his dossier.

218. 2 (H) East German. MFS operative. Section 5./
M.C.U. CALLAN. That's the section that handles all the really dirty jobs. Donner's very good with this./

219. 3 (D)
LOW M.C.U. JOAN.

220. 2 (a/b) JOAN: Karl said he hated killing./
(M.C.U. Callan)

221. 3 (a/b) CALLAN: I hate it. But I still do it./
(Low M.C.U. Joan)

222. 2 (H) JOAN: You don't hate it. You love it./
C.M.S. CALLAN.

He leans forward.

CALLAN: I don't have to justify myself to you, darling! /

223. 3 (a/b)
(M.C.U. Joan - reaction)

224. 2 (H)
M.S. CALLAN.

He rises.

BRING HIM L. of her
for 2-S.

(3 NO POS.F, JOAN'S
FLAT)

JOAN: It doesn't make any difference what you say. I love him and I trust him.

CALLAN: You'd better help me then, hadn't you? If there's just me and him, I'll kill him.

JOAN: He might kill you.

(On 2, Shot 224)

HOLD 2-S. as he
goes u/s to her.

PUSH IN.

CRAB R. as he goes
to her R.

CALLAN: He'd still have to die.
Meres would do it.

JOAN: No!

CALLAN: This isn't the pictures, Joan.
No bugles, no banners, no comrades in
arms. This is the real thing, and it's
very, very nasty. All right. But
you're trapped in it, love. You can't
get out. (PAUSE) You going to make
me kill him?

JOAN: Why put it on me? What have I
done?

CALLAN: Nothing - what's that got to do
with it?

JOAN: If I agree -

CALLAN: He'll see you. He'll be off
guard. And I'll take him.

JOAN: Alive? You promise - ?

CALLAN: I'll do what I can. But I
can't give guarantees.

JOAN: But you will try?

CALLAN: Yes.

JOAN: All right.

HOLD 2-S. as he goes
to DOOR.

CRAB to SINGLE JOAN
after he speaks.

CALLAN: Come on - I'll take you home.

T A P E R U N

AFTER TAPE RUN for CALLAN
TO REPOSITION:

225.	4	(F) (9°)	19.	INT.	COFFEE B.R.	D.Y.	ROOM B-3
		TIGHT 2-S, CALLAN/ LONELY (incl. out of focus b/g customers)			GRAN F/X. COFFEE BAR ATMOSPHERE, CHATTER, etc. (thru scene)		GRANIS: DI/LP 3032, S.2, B.4. "AUTUMN COLOURS"
		(2 TO POS.E, JOAN'S FLAT)					

CALLAN: Now you sure you got it
right?

LONELY: I watch the flat from the
phone booth. If I see this geezer,
I dial her number, let it ring three
times, then hang up.

CALLAN: Then you soarper.

226.	1	(H)	<u>LONELY</u> : Oh, I'll do that, Mr. Callan!
		CLOSE on LONELY'S CUP. (Shooting between Callan & Lonely)	Mr. Callan - is he your bird's husband?
		TILT UP to LONELY & PULL BACK to 4-S. (with 2 images)	<u>CALLAN</u> : Don't ask questions. Come on - go through it again.

CLOSE SLOWLY IN to
2 IMAGES, with
CALLAN L.

LONELY: I watch from the phone box.
If I see him, I call the flat, let it
ring three times, hang up - and soarper.
(PAUSE) What if there's someone else
in the phone box?

(4 TO POS.D, JOAN'S
FLAT)

CALLAN: Don't let there be, mate.

LONELY: But I can't just stand -

CALLAN: Look, Lonely. This is important.
Don't mess me about.

Preview T/C

(On 1, Shot 226)

LONELY: But it might be out of order!

CALLAN: Blimey, what's the matter with you, mate? It's not out of order. I checked it this morning. Right?

LONELY: Right, Mr. Callan.

CALLAN: Right. Now scarper.

LET LONELY GO L.

TELECINE (7)

LOVELY & CALLAN in
STREET, ignoring each
other.

CALLAN Xs ROAD twds
FLAT.

LOVELY walks on DOWN
STREET.

S T O P T A P E (for CALLAN & CAMERA)

(1 TO POS.G, JOAN'S
FLAT)

227. 1 (G) 20. INT. JOAN'S FLAT DAY. BOOM A-3

M.L.S. JOAN coming
twd. camera.

As she turns to door,
CRAB to FIND CALLAN
Xing R. to L. b/g.

Let JOAN go to him.

JOAN: What now?

CALLAN: You're stuck at home.
You've hurt your ankle - so you're
staying in by yourself.

JOAN: And you?

Preview 3

(On 1, Shot 227)

BRING CALLAN L. to
KITCHEN. LOSE JOAN.

CALLAN: Nobody know I'm here.

JOAN: If Karl rings --

CALLAN: Ask him round. Tell him
it's safe.

BRING him R. for
2-S. again.

JOAN: And will it be?

CALLAN: It'll be as safe as I can
make it.

JOAN: I should tell him to run.

CALLAN: We'll still get him. Just
remember that. You're his best chance
to keep alive.

228. 3 (F)
M.C.U. JOAN.

BOOM C-3

229. 4 (D)
M.C.U. CALLAN

JOAN: Alive - like Horst?

BOOM A-3

230. 2 (E)
M.S. JOAN.

CALLAN: He's not dead, darling, is
he?

She sits u/s 2 steps.

231. 1 (G) (As Joan sits)
M.S. CALLAN.

He sits.

232. 3 (F) (As she turns)
LOOSE 2-S, CALLAN/JOAN.

233. 1 (G)
M.S. CALLAN.

F/X: TELEPHONE RINGS.

PAN him R. to 2-S.

CALLAN: Wait! This might be him.

234. 4 (D) (After 3rd ring)
MIN. HEIGHT with PHONE
R. f/g. SEE CALLAN &
JOAN.

As CALLAN comes fwd,
HOLD on PHONE, & SEE
him attach ACOUSTIC
DEVICE.

CALLAN: (CONTD.) All right - answer it.

JOAN takes RECEIVER
off.

(On 4, Shot 234)

(BOOM 4-3)

TILT VERY SLOWLY
to TIGHT 2-S.

JOAN: Hello? Yes?

STAND MIC. on
distort

DONNER: (V/O) Joan, this is Karl.

(2 TO POS.G, SAME
SET)

JOAN: Karl - darling.

DONNER: (V/O) Joan - didn't you
get my letter?

JOAN: Yes, I did.

DONNER: (V/O) Why didn't you come
with Horst? Don't you want to see
me?

JOAN: Of course I do. Horst didn't
turn up.

SLOW CRAB R. to
SINGLE JOAN.

DONNER: (V/O) Are you sure?

JOAN: (PAUSE) Of course I'm sure.
Karl - where are you?

DONNER: (V/O) In London.

JOAN: Oh, that's marvellous! You've
no idea how much I've missed you.

DONNER: (V/O) Joan - are you alone?

235. 1 (C) (as Callan JOAN: Yes./
CLOSE on NOTE./finishes writing)

TILT UP with it to
2-S.

(PAUSE)

DONNER: (V/O) Good. I want you to
come to me. I'm at Flat 9 -

(4 TO POS.E, LANDING)

(On 1, Shot 235)

JOAN: I can't, darling. I've
sprained my ankle. It's silly, but
I can't even move unless you help me.
(PAUSE) Are you still there?

DONNER: (V/O) Yes. I'm here.
Look, I'll be over in twenty minutes.
Then perhaps we -

JOAN: Yes?

DONNER: (V/O) If I help you -
perhaps we can go away together.

JOAN: Oh, that would be
marvellous! I'll leave the door
open. Karl -

HOLD 2-S. as
CALLAN goes u/s.

DONNER: (V/O) Yes?

JOAN: I love you.
I always will.

CALLAN: In twenty minutes it'll
all be over.

TELECINE (8)

TELECINE (8) EXT. CHILSEA STREET. DAY.

LONELY sees DONNER
Drive up to FLATS.

S.O.F.

HE GOES into PHONE
BOX & finds it
broken.

LONELY: Oh, my gawd!

He scurries out of
PHONE BOX & runs up
STREET.

Preview 4

(On T/C)

236. 4 (E) 21. INT. LANDING OF FLAT. DAY. SLUNG or FISHPOLE
 LOOSE on DONNER.
 BRING HIM CLOSE to DOOR.
 As DONNER FLINGS DOOR OPEN, FIND CALLAN & JOAN for 3-S.
 CALLAN: (OFF) Now stop worrying. It'll be all right. Sit down and try to relax.
237. 1 (G) 22. INT. JOAN'S FLAT. DAY. BOOM A-3
 TIGHT 2-S, CALLAN & JOAN. (Allow space for Cam.2's shot)
 (4 TO POS.D, INT. JOAN'S FLAT - FAST)
 JOAN: Karl! You said twenty minutes!
238. 2 (G) CLOSE on DONNER'S GUN.
 TILT to his FACE.
 PAN HIM R. SLOWLY.
239. 1 (G) DONNER: I lied to you, Joan.
 M.C.U. JOAN.
240. 2 (a/b) JOAN: But why should you/- ?
 (M.C.U. Donner)
241. 4 (D) DONNER: There was something in your voice. When you said you were alone. I didn't believe you. Who are you?
 LOW 3-S, JOAN, CALLAN, DONNER.
 CALLAN: Bennett. Dr. Bennett. Miss Mather sent for me. Really, I must -
242. 2 (G) DONNER: Why?
 CALLAN: She has sprained her ankle/-
 M.C.U. DONNER.

Preview 1

(On 2, Shot 242)

DONNER: Get away from her, Doctor.

243. 1 (G) Move!
C.M.S. CALLAN.
PAN him R.

F/X: TELEPHONE RINGS. (3 TIMES)

244. 2 (a/b) (after 1st ring) DONNER: Leave it!
(M.C.U. Donner)

245. 4 (D) (after 2nd ring)
3-S, a/b.
JOAN comes to DONNER.

JOAN: Karl - what are you going to do?

246. 2 (a/b) DONNER: Why aren't you limping?
(M.C.U. Donner)

247. 3 (F) (+ periscope) (PAUSE)/
L.A. WIDE SHOT on
GROUP for CALLAN
jumping to floor f/g CALLAN: Move!
L.

BOOM C-3

248. 1 (G) (On 2nd shot)
2-S, JOAN/DONNER.

249. 2 (G)
PAN CALLAN R. to
3-S. with DONNER,
putting JOAN on floor.

DONNER: Your patient, Doctor.

CALLAN: Is she dead?

250. 4 (D) DONNER: Yes./
C.U. CALLAN.

(2 TO POS.F, SAME SET, CALLAN: You're hell on women, aren't
FAST)

251. 1 (G) you, mate? Get up./
C.M.S. DONNER rising
& going slowly L.

Preview 4

(On 1, Shot 251)

252. 4 (D)
C.U. CALLAN.
DONNER: Tell me, Doctor, does your Health Service issue doctors with magnum revolvers?
CALLAN: Only those who need them. Move away from the door. Come on, come on.
253. 1 (G)
C.M.S. DONNER.
BRING him f/g, & CRAB to FIND CALLAN.
DONNER: So. I am to die now?
CALLAN: Oh no, mate. We wanted you alive.
DONNER: And you wanted Joan dead, didn't you? The dead have no secrets.
254. 2 (F) (As C. strikes MIN. HEIGHT, /Donner)
TIGHT 2-S,
CALLAN/DONNER.
FAST PAN with DONNER L. to FLOOR. LOSE CALLAN.
255. 1 (G) (After dialling)
LOW PROFILE M.C.U.
CALLAN.
DONNER: So. I am to be interrogated?
CALLAN: Let me speak to Charlie, please.
256. 4 (D)
2-S, DONNER/CALLAN.
DONNER: I will tell you nothing.
CALLAN: You don't have to. That isn't my job. You're going to talk to Charlie.
257. 3 (F)
"CALLAN" CLOSING
CAPTION.
GRAMS:
THEME
(to end)

SUPERIMPOSE CAPTION SCANNER
(over)

(On Caption Scanner superimposed on Cam.3)

(THEME
to end)

- (1) Callan - EDWARD WOODWARD
- (2) Hunter - MICHAEL GOODLIFFE
- (3) Meres - ANTHONY VALENTINE
Lonely - RUSSELL HUNTER
- (4) Joan Mather - ELIZABETH BELL
Dr. Bradford - RAYMOND YOUNG
- (5) Snell - CLIFFORD ROSE
Horst - PETER BLYTHE
- (6) Karl Donner - DAVID HARGREAVES
Sonia Prescott - JOAN CRANE
- (7) Associate Producer, JOHN KERSHAW
- (8) Designed by MIKE HALL
- (9) Producer, REGINALD COLLIN
- (10) Directed by PETER DUGUID

FADE SOUND & VISION

TO BE ADDED ON TRANSMISSION:

THAMES TELEVISION SLIDE & VOICE OVER: Clifford Rosa is a
member of the Royal Shakespeare Company.

PAD
14.1.68.